

alin Gherman

[ Grains, fleur et son envol ]



*pour clarinette en sib, percussions, piano et contrebasse*

2004 <<

revised 2007, version 3 <

**Clarinet in Bb, Piano** (3 pedals), **Double bass** (4 strings)

**Percussionist**

*Tam-tam* (85")

*Gong, high D* (next to middle C)

*2 Suspended cymbals* (high : f/ex. Sabian B8 20 »/51 cm Ride, low) + 2 brushes

*1 Rived cymbal* (f/ex. Paiste Fast Crash 16")

*Tambourine with little cymbals*

*2 Triangles of high range (high, low >  $\approx 1/2$  or 1 tone difference) + 2 metal sticks*

alin Gherman

# Grains, fleur et son envol

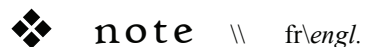
« Œuvre composée à la demande de Philippe Roskam (be) pour son fils Mathieu, clarinettiste »  
“commissioned by Philippe ROSKAM (Be) for his son Mathieu, clarinet player” .

2004 <<

revised 2007, version 3 <<

*Durée/duration* : +/- 7'10" <<

Tous droits de compositeur sont déposés à la S.A.B.A.M.. All rights are reserved.



note \ fr\engl.

Œuvre composée à la demande de Philippe ROSKAM (Be) pour son fils Mathieu, clarinettiste.

*This piece was commissioned by Philippe ROSKAM (Be) for his son Mathieu, clarinet player.*


Rendez-vous sur le site internet [www.gherman.yucom.be](http://www.gherman.yucom.be) afin de vérifier si vous avez la dernière version de la pièce. Cet exemplaire : **v.3**

Check the website [www.gherman.yucom.be](http://www.gherman.yucom.be) for the latest version of the piece. This copy : **v.3**

Les altérations valent jusqu'à la fin de la mesure. Dans une même mesure, une nouvelle altération annule la précédente.

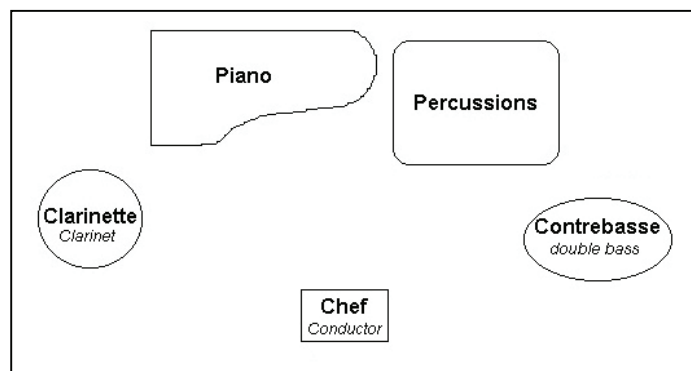
*The accidentals last until the end of the measure. In the same measure, a new accidental cancels the preceding one.*

Les glissandi s'effectuent sur la durée totale de la note de départ. *All glissandos occupy the total duration of the note to which they are affixed.*

 = crescendo dal niente  = crescendo plus important au bout, *quick crescendo at the very end*

*mp* ← — → *f* = fluctuation progressive irrégulière entre les limites indiquées, *irregular fluctuation within these limits*

Disposition sur scène / *Stage set-up* :




Clarinete en sib /Bb Clarinet

La notation utilisée pour les micro-intervalles, *micro-intervals notation* :

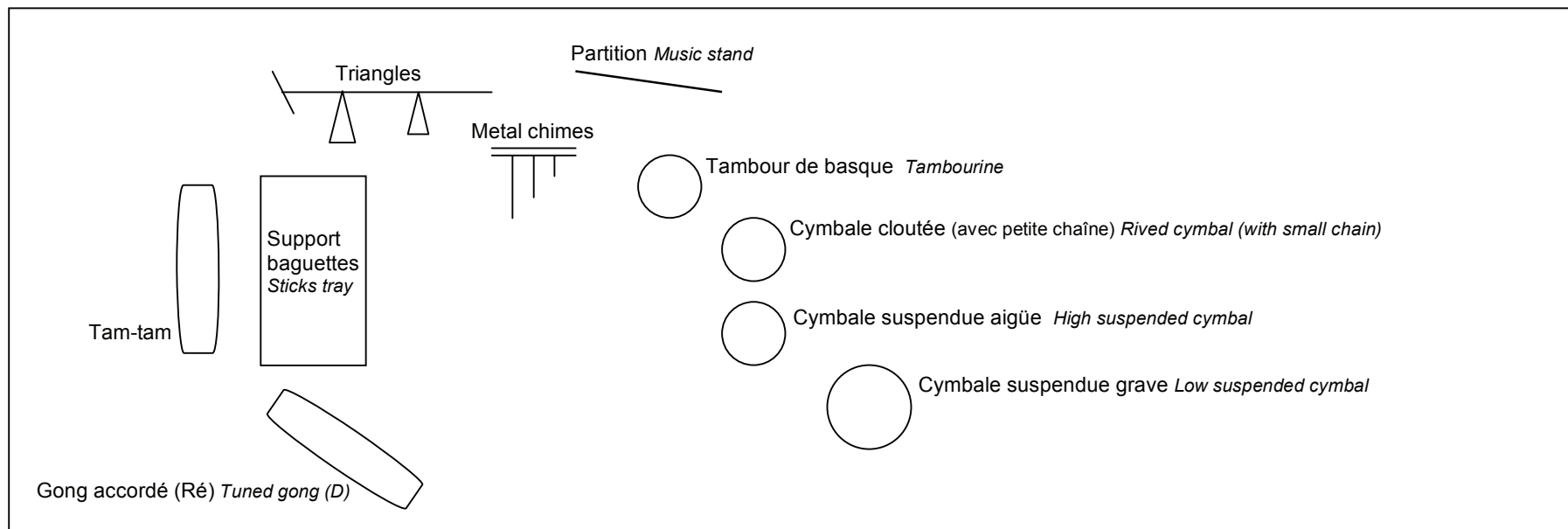


Percussions

Laisser vibrer tous les sons sauf indication contraire ( $\Phi$ ). *Let vibrate all sounds excepting when the mute symbol is indicated ( $\Phi$ ).*

 = jouer sur le bord du tam-tam, *play on the edge of the tam-tam*

## Disposition des percussions / *percussions set-up* :



- Baguettes nécessaires / *Needed sticks* :
- 1 paire de baguettes pour caisse claire / *1 pair snare drum sticks*
  - 1 paire de baguettes pour marimba (pour les cymbales) / *1 pair marimba mallets*
  - 1 paire de baguettes pour les triangles / *1 pair triangle sticks*
  - 1 mailloche pour le tam-tam / *1 Tam-tam beater*
  - 1 mailloche pour le gong / *1 Gong beater*
  - 1 paire de balais (balais de jazz) / *1 pair brushes (jazz brushes)*

## Piano

**U.C.** = Una Corda – sourdine, avec Ped. de gauche, *with left Pedal, damper*

**T.C.** = Tre Corde, sans Ped. de gauche, *without left Pedal*

**Sost. Ped.** = Pédale Sostenuto ou Pédale Steinway (milieu), *Sostenuto Pedal (middle)*

Crée le 25 mars 2005 au Conservatoire Royal de Musique de Bruxelles par / *Premiered on 25th March 2005 by*

Mathieu ROSKAM, Ward De KETELAERE, BLANDINE WALDMANN, Eef PAREYN dirigé par / *conducted by* Bart BOUCKAERT

*"commissioned by Philippe ROSKAM (Be) for his son Mathieu, clarinet player"*

(\*1981) opus 58

revised edition 2007

## A

5"

4''

8"

10''



The clarinet is placed on stage before musicians arrive.  
The clarinetist plays on high and low suspended cymbals.

played by  
the  
clarinettist  
untill  
bar 11

High Susp. cymbal	
Low Susp. cymbal	

with brush  
sound as regular as possible

*p*

- with both hands,
- nails on membrane,
- long movements,

without interruption

*mf*

alternate long and short mvts.,  
irregular

hit irregularly
with brush's stems

$$mp \longleftrightarrow f$$

**mp**

## Tambourine

Piano

Sost. Ped.  
depress the keys silently

## Double Bass

(2'')

(6'')

scratching movement  
on strings II and/or III  
with nails and finger's  
tips, irregular

$$p \longleftrightarrow mf$$

*calmly*-----> *agitato*

add progressively  
dampened pizz., irregular, increasing mvmt.

4" 5" 5" 5"

High S.cym. (strokes) + some strokes with the brush handle

Low S.cym. (○)

Tamb. long mvt. *più f poss.* tam-tam smoothly

Pno. *pp* *non legato* (both hands) 6:4 6 6 6 6 6 U.C.

(Sost.Ped.)

(scratching + pizz.) pizz. : l.v./dampen irregularly *p, mp, mf irregularly*

D.B.

Detailed description: This musical score is divided into four measures, each lasting 5 seconds, with the first measure being 4 seconds long. The instruments and their parts are: High S.cym. (strokes, with brush handle strokes in the second measure), Low S.cym. (circles), Tamb. (long movement, crescendo to *f* in the first measure, then smooth tam-tam in the second, and *p* in the third), Pno. (left hand: *pp*, *non legato*, 6:4, 6, 6, 6, 6, U.C.; right hand: *pp*, *non legato*, 6:4, 6, 6, 6, 6, U.C.), (Sost.Ped.) (sustained pedal), (scratching + pizz.) (scratching and pizzicato), and D.B. (double bass, *pizz.*, l.v./dampen irregularly, *p, mp, mf* irregularly).

5" 5" 5"

9 (strokes)

S.cym. high

S.cym. low

tam-tam

( $\odot$ ) irregular mvts.

$p \leftarrow \text{-----} \rightarrow mf$

l.v. ( $\square \cdot \square$ )

l.v. ( $\square \cdot \square$ )

l.v. ( $\square \cdot \square$ )

$fff$  decrescendo poco a poco

$mf$

etc.

$più fff$  poss.

(8")

(1.v.)

(Sost.Ped.)

Ped.

(scratching + pizz.)

( $\square \cdot \square$ ) l.v.

$più fff$  poss.  $f$

the clarinet player takes his instrument


4/4 4/4 4/4

Pno.

D.B.

**B****T<sup>o</sup>** ♩=72

12 cover the piano totally during the first 2-3 beats

Perc.  *mf*

Pno. *ppp* molto legato, regular ...emerging... *p*

U.C.

(Ped.)

15

Cl. *foggy* *pp* *rit.*

Pno. *mf* *p* *pp*

1/2



**A Tempo** rit.

18

Pno.

*mp* *mf* *pp sub.*

T.C.

**A Tempo**

21

Perc.

low susp.cym. with brush, regularly, moderato

*mf* *p*

Pno.

*p* *f* *p*

arco

*pp* *p* *mf* *p(p)* *ppp*

gliss.

8<sup>vb</sup>

Ossia

**C**

Cl.

Perc. *l.v.*

Pno. *molto legato, equal*  
*ppp* *p* *mf*  
U.C.

D.B. *p* *mf* *p* *mf*

*gliss.* *gliss.*

The musical score is for a piece in 6/4 and 5/4 time signatures. It features four staves: Clarinet (Cl.), Percussion (Perc.), Piano (Pno.), and Double Bass (D.B.). The Piano part is marked 'molto legato, equal' and has dynamic markings of *ppp*, *p*, and *mf*. The Double Bass part has dynamic markings of *p* and *mf*. The Clarinet part has glissando markings. The Percussion part has a 'l.v.' (lento) marking. The Ossia part is marked with a 'C' in a box.

29

Cl.

*mp* *gliss.* *pp* *mp* *p*

Pno.

*p* *pp*

D.B.

*mp* *pizz.* *mf*

Detailed description of the musical score: The score consists of three staves. The Clarinet (Cl.) staff has two systems of two staves each. In measure 29, the top staff has a glissando from G4 to A4, marked *mp*. The bottom staff has a glissando from B3 to C4, also marked *mp*. In measure 30, both staves have a glissando from G4 to A4, marked *pp*. In measure 31, the top staff has a glissando from G4 to A4, marked *mp*, and the bottom staff has a glissando from B3 to C4, marked *mp*. In measure 32, the top staff has a glissando from G4 to A4, marked *p*, and the bottom staff has a glissando from B3 to C4, marked *p*. The Piano (Pno.) staff has two systems of two staves each. In measure 29, the top staff has a continuous sixteenth-note accompaniment, marked *p*. The bottom staff has a continuous sixteenth-note accompaniment, marked *p*. In measure 30, the top staff has a continuous sixteenth-note accompaniment, marked *p*. The bottom staff has a continuous sixteenth-note accompaniment, marked *p*. In measure 31, the top staff has a continuous sixteenth-note accompaniment, marked *pp*. The bottom staff has a continuous sixteenth-note accompaniment, marked *pp*. In measure 32, the top staff has a continuous sixteenth-note accompaniment, marked *pp*. The bottom staff has a continuous sixteenth-note accompaniment, marked *pp*. The Double Bass (D.B.) staff has one system of two staves. In measure 29, the top staff has a melodic line, marked *mp*. The bottom staff has a melodic line, marked *mp*. In measure 30, the top staff has a melodic line, marked *mf*. The bottom staff has a melodic line, marked *mf*. In measure 31, the top staff has a melodic line, marked *mf*. The bottom staff has a melodic line, marked *mf*. In measure 32, the top staff has a melodic line, marked *mf*. The bottom staff has a melodic line, marked *mf*.

33

Cl.

*pp* *mf* *mf*

Perc.

metal chimes

*p* *f* *p* *f* *p* *mf*

high susp. cymb. smoothly *3*

Pno.

*f* *f* *mp* *ff* *f* *mp*

T.C.

D.B.

*mp* *ff* *f* *mp* *ff* *f* *mp*

arco pizz. arco *3* pizz. arco *3*

gliss.

7

Detailed description: This musical score page contains measures 33 through 36. The Clarinet (Cl.) part is in two staves, starting with a *pp* dynamic and moving to *mf* by measure 34. It features triplet eighth notes and a glissando in measure 36. The Percussion (Perc.) part includes metal chimes with a *p* to *f* crescendo in measures 34 and 35, and a high suspended cymbal with a *p* to *mf* crescendo in measure 36. The Piano (Pno.) part consists of a continuous sixteenth-note pattern, with a *f* dynamic starting in measure 34 and a *7* (seven notes) marked in measure 36. The Double Bass (D.B.) part alternates between arco and pizzicato arco, with dynamics ranging from *mp* to *ff* and including triplet markings in measures 34, 35, and 36. A T.C. (Tremolo Cord) marking is present in the piano part.

[illegible]

D

Cl. 39 *ff* *f* *mp* *ff* *f* *p* *mf* *p* *tr*

Perc. *ff* *fff* *sff* *mf* *high S.cymb. wood* *l.v.*

Pno. *ff* *mp* *mf* *U.C.*

D.B. *f* *mp* *pizz.* *f* *mp*

This musical score is divided into four staves: Clarinet (Cl.), Percussion (Perc.), Piano (Pno.), and Double Bass (D.B.). The music is in 7/4 and 5/4 time signatures. The Clarinet part starts with a *ff* dynamic, followed by a *f* dynamic, then a *mp* dynamic, and finally a *ff* dynamic. The Percussion part features a *ff* dynamic, followed by a *fff* dynamic, then a *sff* dynamic, and finally a *mf* dynamic. The Piano part starts with a *ff* dynamic, followed by a *mp* dynamic, and finally a *mf* dynamic. The Double Bass part starts with a *f* dynamic, followed by a *mp* dynamic, then a *pizz.* dynamic, and finally a *f* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.